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laboratory—the children go in search of definite things, therefore it has no confusing effect. A desire to design and draw, not for the purpose of copying but to create, is the impulse which lies back of this work with the children. REBA E. FORBES.

DIANE'S STIRRUP¹

FROM graceful pointed toe to rounded heel,
Despite the dust of years does romance cling
To this small piece of metal that belonged

To her who was the ruler of a king.
Graven and pierced as if the armorer
In pride had fashioned it most lovingly,
And cut above the letters intertwined
Deep through the iron sole, a fleur-de-lis.
Wearing her black and white, a kingly
hand
Mayhap has held her stirrup, bending low
To lift her in the saddle carefully,
When rode she in the woods of Chenonceau,
A-hunting like her namesake goddess fleet,—
The fleur-de-lis of France beneath her feet.
ESTELLE LEASK.

ACCESSIONS AND NOTES

WANDS AND WHIPS—Included in the recent gift from Mrs. Frederick Ferris Thompson are a number of interesting and unusual objects of decorative art, all of which are now exhibited in the Room of Recent Accessions. The seven tiles of Near Eastern origin, to be noted in a later BULLETIN, are excellent specimens and most useful additions to the Museum collection, but the eight small whip-like objects of curious design have a livelier interest, as well as a romantic suggestion not always found in every exhibit shown in an art museum. Of these objects, four are jesters' wands or baubles, French and Flemish, not very committal as to date, but made probably during the last days of the jesters, when those lamented functionaries had almost completely passed from the European courts large and small. Each wand is crowned with the familiar fool's head in cap and bells, carved in wood, or in one case made of gilt bronze in the style of Louis XVI, a monarch in whose time court fools were supposed to have long vanished. Perhaps this wand may have been made for a masque or pageant or as a humorous gift for some hard-working wit of the late eighteenth century.

Another object of curious interest is the

¹This sonnet was written in the Riggs Armor Gallery by a visitor who had just examined a stirrup of Diane de Poitiers.

painted wooden whip with dolphin handle which opens in such a way that it might provide concealment for a stiletto-shaped weapon, less harmless than the toy the case appears to be. The whip is said to have been part of the accoutrement of an official attached to the French Dauphin. The other three objects consist first of a long wire lash, woven about a wooden handle, capable of harsh discipline to the flesh; second, a silver and ivory sheriff's truncheon surmounted by a crown, English, eighteenth century; and third, a similar token of authority in the form of an open hand of silver, fastened on a wooden handle and ornamented with a crown and the monogram, F. V. R. (Fredericus V. Rex)—Danish work of the Baroque period. Such objects as these are both uncommon and baffling, promising so much in the way of information and yet offering little that is definite. Their possession opens up a path of speculative investigation which can lead as far as the student's fancy may carry him. D. F.

MUSEUM INSTRUCTION.—Museums during the past decade have been making long strides in educational work, as the readers of the BULLETIN can not fail to know. Not the least important evidence of the need for such work has been the demand for direct instruction, a demand which many museums in all sections of the country

have promptly met by the appointment of trained instructors, whose duties embrace the exposition of the museum collections.

On the 7th and 8th of May, a conference of these instructors was held for the purpose of acquainting them with one another and, more particularly, of giving them an opportunity for the discussion of their work. The meetings were held at The Metropolitan Museum of Art. There were thirty-eight persons in attendance, representing the museums of Boston, Brooklyn, Chicago, Detroit, Elmira, Indianapolis, Jamaica Plain, Newark, New York, Philadelphia, Southampton (L. I.), Staten Island, and Worcester. Besides the instructors, there were representatives from colleges, universities, and other educational bodies, like the public schools and the School Art League of New York.

The first session was devoted to discussions on "What should be the Relation of the Museum to the College?," opened by Prof. A. V. V. Brown of Wellesley College; "The Relation of the Technical Schools to the Museum"; and "Publicity in Museum Work," opened by Mrs. Agnes L. Vaughan of the Metropolitan Museum.

The programme of the second session was devoted to the problems of the relation between museums and public schools, and questions regarding the training of museum instructors. A valuable paper on the necessity of pedagogical training was read by Mrs. Ellor C. Ripley of Boston, an Assistant Superintendent of the public schools in that city, and an address on the same topic was given by Miss Louise Connolly of the Newark Museum. These were followed by an address by Miss Margaret Sawtelle, of the Worcester Museum, on "The Art of Story-telling"; stories by Miss Marie Shedlock illustrating this art; and a statement by Dr. J. P. Haney, of the Board of Education, on his method of telling stories about art to children.

At both sessions much discussion took place over the papers presented, and at the end of the conference a committee was appointed to take steps for the formation of a permanent association.

The first conference was noteworthy as

initiating a movement for the dignifying, systematizing, and standardizing of the work of instructors in museums, whose importance in the field of education, just now beginning to be understood, is bound to be very great in the future.

AMERICAN FEDERATION OF ARTS CONVENTION.—A representative group of delegates and others interested in furthering appreciation of art in the country was gathered at the meeting of the Federation of Arts in Washington on May 12th, 13th, and 14th. There was an unusually large attendance at all the sessions. It was a matter of keen regret that the President, Mr. Robert W. de Forest, was unable to be present.

The discussions of the three days embraced professional education in art, the teaching of art in the public schools and the universities, and the application of art education to the industrial expansion of the country.

The change of conditions which has taken place in this country within the last two decades was emphasized by the Hon. Henry White in the first session.

Evidence of the increasing interest in art was given in the report of the Secretary, Miss Mechlin, which recorded the surprising growth of the Federation even during the last nine months since the beginning of the European war. Letters from various parts of the country expressed appreciation of the great pleasure and benefit derived from the exhibitions of paintings arranged and sent by the Federation. The value of this work and of the circulation of lectures written by Kenyon Cox and others, to be used in connection with the exhibits, is unquestionably very great.

The admirable arrangement of luncheon groups afforded an opportunity for continuing discussions, so often crowded out of the formal programme. The convention closed with a dinner on the evening of May 14th at which Mr. Herbert Adams presided.

E. R. A.

MUNICIPAL ART GALLERY EXHIBITION.—The Museum will again lend a number of pictures to the Municipal Art Gallery in

the Washington Irving High School, for an exhibition during the months of June, July, and August. This exhibition will consist of a selection of old and modern works of various schools, including a number of examples of Dutch painting of the seventeenth century. Last year's loan collection was visited by many thousands of people, in addition to being enjoyed by the nine thousand young women in the various departments of the High School.

MUSEUM MEN IN ACTIVE SERVICE.—The *Museums Journal*, in its April issue, announces its intention to publish the names of all those connected with the museums of Great Britain "who are serving with His Majesty's forces by sea or land," and begins in this number with the national museums.

It states, "The British Museum (including the Natural History Department), from a total male establishment of 577 has contributed 98 members, or 16.9 per cent. (14.2 per cent from Bloomsbury, 22 per cent from South Kensington). If, however, the proportion were taken with reference to those who are not prevented by age limits or other physical inability, it would be nearer 30 per cent."

We observe among the names that of R. L. Hobson, Assistant in the Department of British and Mediaeval Antiquities in the British Museum, who has enlisted as a private in the Civil Service Rifles. Members of the Japan Society will remember

Mr. Hobson's lecture under the auspices of that body in the Museum in January, 1914, on *The Potter's Art in the Tang and Sung Dynasties*. All the members of the Museum staff who met Mr. Hobson during his visit to New York last year surely wish for him safety and honor as a soldier.

JEWELRY SUPPLEMENT.—With this number of the BULLETIN is issued a supplement devoted to a statement of the extent and character of the jewelry in the Museum, followed by a selected list of those books on jewelry in the Museum Library which are particularly helpful by reason of their illustrations. This supplement, which is illustrated with typical examples of the goldsmith's art, is especially planned to meet the needs of students, designers, and manufacturers.

VISITORS FROM THE NAVY.—During the ten days that the fleet was in the Hudson, a noticeably large number of visitors from the battleships, both officers and men, came to the Museum in response to a special invitation sent them. Free admission is always accorded to members of either army or navy who come to the Museum in uniform.

ERRATUM.—The architects of the Albright Art Gallery of Buffalo were Messrs. Green and Wicks, of Buffalo, not Mr. Zantlinger, as erroneously stated in the May BULLETIN.

EXACTLY AS THE POWER OF KNOWLEDGE MUST BE DEVELOPED THROUGH TRAINING AND EDUCATION FOR THE PURPOSES OF LATER PRACTICAL LIFE, SO THE POWER OF AESTHETIC APPRECIATION MUST BE DEVELOPED IN EARLY YOUTH FOR THIS NOT LESS IMPORTANT AND NOT LESS VALUABLE OTHER AIM OF HUMAN LIFE—TO SEEK REST IN THE THINGS OF OUR WORLD. NOWHERE, PERHAPS, IS THIS NEED GREATER THAN AMONG OUR AMERICAN YOUTH . . . A YOUNG GENERATION WHICH FEELS THE MEANING OF BEAUTY TO THE BOTTOM OF ITS HEART IS THE GREAT NEED OF OUR COMMUNITY.—
HUGO MÜNSTERBERG